

# CAECILIA.

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### † Professor Johann Baptist Singenberger. † 1848—1924.

Am Christi Himmelfahrtsfest, den 29sten Mai, verschied fromm und gottergeben der Gründer der "Caecilia," Professor Johann Baptist Singenberger, nachdem er über ein halbes Jahrhundert das Blatt selbst redigiert und herausgegeben hatte. Im St. Josephs Hospital zu Milwaukee gab er, nachdem er eben das "Vater Unser" wieder angefangen hatte, ruhig und ohne Todeskampf seine Seele zurück in die Hände seines Schöpfers und Erlösers, dem sein langes und arbeitsvolles Leben gewidmet war.

Er war geboren am 25sten Mai 1848 zu Kirchberg im Schweizer Kanton St. Gallen aus einer begüterten Bürgerfamilie. Nachdem er seine Studien in St. Georgen bei St. Gallen begonnen hatte, kam er 1861 in das Pensionat nach Feldkirch in Vorarlberg, wo er sieben Jahre später seiner klassischen und philosophischen Kursus mit Auszeichnung vollendete. Besondere Begabung zur Musik war ihm angeboren, und so war es natürlich, dass die Musik sein Lieblingsfach wurde. Schon während seiner Gymnasialjahre fand er vorzügliche Gelegenheit, sich darin auszubilden. In den Jahren 1870 und 1871 setzte er zu München und auf der Universität zu Innsbruck seine musikalischen Studien fort und übernahm dann im Seminar zu Chur eine Stelle als Gesanglehrer. Seine Begier zu fernerer Ausbildung führte ihn jedoch bereits im folgenden Jahr nach Regensburg, wo er unter den grossen Meistern Witt, Hanisch, Haberl und Haller seine kirchenmusikalischen Studien theoretisch und praktisch vollendete. Hatte er bereits in Feldkirch seine ersten Compositionen für Gesang und Orchester verfasst, so liess er in Regensburg seine erste Sammlung von Kirchenliedern "Gesänge zu Ehren des hl. Herzens Jesu" bei Fr. Pustet im Druck erscheinen.

Im Jahre 1870 hatte Dr. Salzmann das Lehrerseminar in St. Francis eröffnet, aber es wollte ihm nicht gelingen, als Musiklehrer einen Mann zu finden, der mit sicherer und kundiger Hand die zukünftigen Lehrer und Organisten vorbereiten würde. Da wandte er sich an den hervorragenden Gründer des deutschen Cäci-

lien-Vereins, Dr. Franz Witt, und durch dessen Vermittlung kam der jugendliche und arbeitsmutige Johann Singenberger nach St. Francis. Angekommen am Karfreitag, den 11ten April 1873, übernahm er auf Ostersonntag die Leitung des Chors, und die nun angetretene Stellung behielt er bei als seine Lebensaufgabe. Ueber 51 Jahre hat er hinfort, mit unverdrossener Mühe und bei spärlichem Einkommen, die Hunderte von jungen Leuten die seiner Ob-sorge anvertraut wurden, herangebildet zu fähigen Gesanglehrern und Organisten. Wäre es ihm zu tun gewesen um grösseren zeitlichen Lohn, oft hätten ihm dazu günstige Gelegenheiten zugebote gestanden; aber er hatte dem Dienste der Kirche seine Arbeit gewidmet und dieser Gesinnung blieb er treu bis an sein Ende. So konnte er im April letzten Jahres als ehrwürdiger, aber noch rüstiger Greis sein goldenes Jubiläum als Professor der Kirchenmusik am Lehrerseminar begehen inmitten zahlreicher früherer Schüler und Freunde des weltlichen und geistlichen Standes.

Wie als Musiker, so stand Professor Singenberger auch als Lehrer und Pädagoge in hohem Ansehen. Eines Handbuchs bediente er sich nicht. Von seiner geistvollen Lippen kamen beim Unterricht die Worte ruhig, klar und systematisch geordnet und wurden von den Schülern mit gesannter Aufmerksamkeit aufgenommen. Nicht bloss liess er nie eine Lehrstunde ausfallen, sondern mit der Regelmässigkeit einer Uhr war er jedesmal ein paar Minuten vor dem Beginn des Unterrichtes im Klassenzimmer anwesend, so dass allem jugendlichen Leichtsinne und jeder möglichen Unordnung sorgfältig vorgebeugt war. Überhaupt hatte er ein wachsames Auge auf das Betragen der Schüler. Namentlich wurde er nicht müde ihnen einzuschärfen, dass der Organist durch sein frommes und ehrerbietiges Betragen in der Kirche ebenso wie durch den Gesang und das Orgelspiel zur Würde des Gottesdienstes beitragen müsse. Für die Klassenarbeiten bestand er auf strenger Pflichterfüllung; aber er tat es mit der Liebe eines Vaters, dem das Wohl der Kinder am Herzen liegt. Daher waren seine Schüler ihm zugetan mit aufrichtigem Dank und grosser Ehrerbietung. Auch nachdem sie die Anstalt verlassen hatten, kamen sie ihn oft und gern besuchen und waren stets

einer wohlwollenden Aufnahme sicher. Auch konnten sie immer, wenn es ihnen nottat, auf seinen väterlichen Rat vertrauen.

Auswärtige Gesellschaft suchte Singenberger nie. Ihm genügte die Unterhaltung mit der Familie und mit denen, die ihn besuchen kamen. Wie hätte er es sich auch leisten können, irgendwelche Zeit zu opfern für Zwecke, die seinen Berufspflichten fern standen? Die Arbeit, welche er übernommen hatte, war so bedeutend, dass sie ihn von früher Morgenstunde bis in die Nacht hinein beschäftigte. Den grösseren Theil seiner Dienstjahre war er der einzige Musikprofessor für die verschiedenen Klassen der Anstalt, und seine täglichen Lehrstunden waren zahlreich. Daneben behielt er die Direktion des Chores bei und versah den Organistendienst. Die Herausgabe der bereits 1874 von ihm gegründeten "Cäcilia" besorgte er mit peinlicher Regelmässigkeit, und was ihm an Zeit noch erübrigte, verwandte er zur Herstellung seiner zahlreichen Kompositionen, und zu seiner ausgedehnten Korrespondenz. Erst in etwa den letzten 16 Jahren seines Lebens, als seine Gesundheit anfang nachzulassen, sah er sich genötigt, in der Ausübung seiner Lehrthätigkeit andere Hilfe anzunehmen.

Selbst die Ferienzeit war für ihn vielfach keine Erholung. Da gab er oft Musikkurse für die Organisten eines Bezirks oder leitete die Generalversammlungen des Cäcilienvereins, den er bereits in den ersten Monaten nach seiner Ankunft in Amerika gegründet hatte, und dessen Präsident er immer war. Da besonders in den Landgemeinden die Schulschwester so oft auf den Organistendienst angewiesen sind, so schlug er wohl nie die Gesuche der Mutterhäuser aus, die so zahlreich an ihn ergingen, in der Vakanz den Schwestern oft wochenlang Musikkurse zu geben. So bewahrheitete sich das Wort des Hochwürdigsten Erzbischofs S. G. Messmer, das er vor 20 Jahren an den Rector des Lehrerseminars schrieb: "Sie haben den Vorzug, als Musiklehrer einen Herrn zu haben, der seit den letzten 30 Jahren mehr getan hat für echte Kirchenmusik in den Vereinigten Staaten als irgend ein anderer Mann, Priester oder Laie."

Einige Monate nach seiner Ankunft in St. Francis war Herr Singenberger in den Ehestand getreten. Dieser Verbindung entsprossen sechs Kinder, zwei Söhne, und vier Töchter. Ein Sohn und eine Tochter schieden in der Blüte ihrer Jahre dahin, beide in Europa, wo sie studienhalber hingegangen waren. Am Leben sind noch Frau Johanna Sieben von Chicago, Frau Myra Koch von Pittsburgh, Frau Karla Kienzle von South Milwaukee, und Herr Otto A. Singenberger, Organist an der St.

Johns-Kathedrale von Milwaukee, Lehrer des Gesanges und Chorals an dem Priesterseminar der Erzdiocese Chicago, und jetziger Herausgeber der "Cäcilia." Allen war der Verstorbene ein liebender Vater, der für gute Erziehung und wissenschaftliche Ausbildung seiner Kinder alles einsetzte.

Die Leistungen und Verdienste Professor Singenbergers wurden nicht allein in den Vereinigten Staaten, sondern auch in Europa und sogar in Missionsgegenden anerkannt und hochgeschätzt. Sie blieben sogar der höchsten kirchlichen Autorität nicht verborgen und wurden belohnt. Am 9ten September 1882 ernannte ihn Papst Leo XIII. zum Ritter des Ordens vom hl. Gregorius und empfing ihn am 7ten Juni 1884 in einer halbstündigen Privataudiens. Vom Pabst Pius X. wurde ihm im Jahre 1905 das Kreuz "pro Ecclesia et Pontifice," und im Jahre 1908 das Comturkreuz des Sylvesterordens verliehen. Auch von der Universität von Notre Dame, Ind., hatte er am 13ten Juni 1895 den Titel eines Doctors der Rechte erhalten. Trotz der Auszeichnungen aber blieb er stets der einfache "Professor Singenberger," ein Titel, dem er alle Ehre machte bis an sein Ende.

Er war ein überzeugungsvoller, tiefgläubiger Mann. Als solcher hat er gelebt und gearbeitet. Es war ein schweres Unternehmen, nach Amerika zu kommen, um für die Reformation der Kirchenmusik einzutreten. Da galt es weit verbreitete und eingewurzelte Missbräuche abzuschaffen und eine des Hauses Gottes würdige Musik an die Stelle zu setzen. Nicht blos von Unverständigen, sondern vielfach gerade von denjenigen, die berufen gewesen wären, ihn bei seiner Arbeit zu unterstützen, erscholl lauter Widerspruch, Spott und Tadel. Doch Singenberger liess sich nicht entmutigen. Mit Gottvertrauen unternahm er das grosse Werk und setzte es fort, angetrieben von dem Grundsatz des ideal gesinnten Dr. Salzmann, der ihn berufen hatte: "Was notwendig ist, muss auch möglich sein." Aber sein Sinn blieb auf Gott gerichtet, und er betete. Er betete viel und vertrauensvoll, und der Erfolg blieb nicht aus. Es kann zwar nicht gesagt werden, das derselbe allgemein war; aber er verbreitete sich weit, und es gibt heute zahlreiche Kirchen im Lande, wo in bezug auf Musik die kirchlichen Vorschriften beobachtet, die Ehre Gottes und die Erbauung der Gläubigen gefördert werden. Wie bei seiner Arbeit, so war Singenberger auch in den Widrigkeiten des Lebens und in seiner Krankheit ein Mann des Gebetes. Wohl keiner von den vielen Priestern, die ihn besuchten, konnte von ihm scheiden, ohne aus seinem Munde die Bitte zu hören; "Gedenken Sie



† Johann Baptist Singenberger †  
1848 - 1924

meiner am Altar," oder wenn man ihm Geld für das Abonnement auf die *Caecilia* einhändigen wollte, die Entgegnung: "Behalten Sie das Geld, und lesen Sie dafür eine hl. Messe nach meiner Meinung." So kam auch in seiner letzten Krankheit der Rosenkranz bei Tag und in den schlaflosen Nächten nicht aus seiner Hand. Bis zum letzten Atemzug betete er. "Vater Unser" hatte er noch ausgesprochen, da neigte sich sein Haupt zur Seite, und er hauchte seine Seele aus.

Nun ist er hingeschieden, der treue Freund, und wir beten für ihn, dass er bald im Himmel einstimmen könne in den Chor der Engel "Sanctus, Sanctus, Sanctus."

Die Begräbnissfeier am Montag den 2ten Juni fand statt in der St. Johannes-Kathedrale, wo die Leiche seit dem vorhergehenden Tage aufgebahrt war. Das Requiem celebrierte der Hochwürdigste Erzbischof S. G. Messmer, ein Jugendfreund des Verstorbenen, der vor Jahresfrist auch bei dem goldenen Jubiläum im Lehrerseminar das Pontificalamt gehalten hatte. Ihm assistierten am Altar der Hochwürdigste Prälat A. C. Breig als Assistenzpriester, die Hochw. M. M. Gerend und J. M. Kasel als Ehrendiakone und die Hochw. J. J. Clark und N. Brust als Diakon und Subdiakon. Ausserdem waren im Sanktuarium anwesend die Hochwürdigsten Prälaten J. Rainer und Bern. G. Traudt, sowie über ein halbes Hundert Priester von nah und fern. Der vormalige Rektor der Anstalt in St. Francis, der Hochw. J. J. Pierron, der bei der Jubiläumsfeierlichkeit die Festrede gehalten hatte, widmete ihm auch heute eine recht herzliche Trauerpredigt. Als Bahrtuch-Träger fungierten drei Professoren der Anstalt, Johann Rueping, F. Gramann, Victor Kosina, und drei seiner älteren Schüler, J. J. Meyer, Dr. Edmund Scholter, und W. J. L. Meyer. Die Kirche war von Studenten und anderen Gläubigen gefüllt bis auf den letzten Platz. Auf besonderen Wunsch des Erzbischofs wurden die kirchlichen Gesänge vortragen vom dem Chor der Schulschwestern vom hl. Franziskus vom hiesigen St. Josephs-Kloster, denen der heimgegangene Professor so lange Jahre Unterricht in Gesang und Musik erteilt hatte und welche die Kirchenmusik mit besonderem Eifer pflegen.

Nach vollendeter Trauerfeier wurde die Leiche nach St. Francis gebracht und auf dem stillen Gottesacker hinter der Waldkapelle beim Seminar beigesetzt. Den Dienst nahm der Hochwürdigste Prälat J. Rainer vor, der einzige noch lebende von den Priestern, die Professor Singenberger vor 51 Jahren in St. Francis vorfand, und der ihm stets als treuer Freund zur Seite stand. *Rev. J. M. Kasel.*

R. I. P.

### Father Pierron's Sermon at Requiem Mass for Prof. John Singenberger.

The following is the sermon preached at the funeral of Prof. John B. Singenberger, June 2, 1924, by the Rev. Joseph J. Pierron, pastor of St. Mathias' Church, West Allis, and former rector of the Catholic Normal School and Pio Nono college.

"Call the laborers and pay them their hire." Mt. 20, 8.

A LITTLE more than a year ago, on April 12, 1923, we gathered together to celebrate the golden jubilee of Professor John B. Singenberger, as professor of Church music at the Catholic Normal School and Pio Nono college of St. Francis. The scene was one of general joyousness and festivity and before leaving we all wished the famed Jubilarian many more happy years in his noble profession. Little did we think at that time that within little more than a year the sad intelligence of his demise would bring us together again to pay him our last respects, and to perform over his mortal remains the last act of christian charity; but the ways of God are not the ways of men. God in His inscrutable design saw fit to terminate within a short fourteen months a career crowned with signal honors and replete with lustrous and lasting achievements.

It appeared to me a year ago that the honor of preaching his jubilee sermon was conferred on me because of the position I then held. On this occasion the family choice again fell on me, though I feel that the boyhood chum and lifelong friend of the deceased, our Most Rev. Archbishop, is in every way best qualified for this honorable office. Personally, however, I feel the need of speaking a few words of tribute to a former teacher, associate, and sincere friend. Ordinarily funeral sermons are only tolerated, sometimes they are embarrassing for the preacher; but it is a pleasure to speak of a man of whom only good can be said. That such is the case this morning is so generally accepted that the local press, in the funeral announcement, stated I would pronounce the eulogy instead of the funeral sermon.

In the death of Prof. Singenberger, the Church has lost one of its foremost laymen, and the world of sacred music a genius of the first order. Prof. Singenberger was an indefatigable worker. Once he had chosen his noble profession, he applied himself to its various pursuits with unflagging zeal. Always an early riser, his workday was long and strenuous, for his activities were not confined

promising plan to accomplish this was to train the rising generation, before its taste should become vitiated by the all too prevalent triviality and frivolity in liturgical music. Therefore, he extended his activities to our teaching sisterhoods that through them he might influence the children. His program during the year included regular courses at the different motherhouses easily accessible from Milwau-



PROFESSOR JOHN SINGENBERGER 1873

to the classroom at St. Francis, nor to the ten months of the scholastic year. His first interest was indeed for the men whom he trained for direct and immediate service as choir leaders and organists, but he also understood that if the standard of Church music in this country was to be raised, a taste for genuine Church music had to be cultivated, and that the most

keen, and summer courses in this and the neighboring states during the vacation months.

Gauging correctly the magnitude of his task and firmly determined to accomplish it, he organized the American St. Cecilia society, by which he banded together the scattered forces, that like himself were laboring for better Church music, thus by united effort to give



mutual encouragement, and to bring the common purpose nearer to realization. During the entire life of the society he was its acting head. Next he founded the "Caecilia," a monthly publication for Catholic Church music, which he edited and published for a period of fifty-one years, an accomplishment unique in the annals of Church music. His correspondence alone, growing from year to year and answered in his own handwriting without the aid of stenographer and typist, was such as to tax the capacity and endurance of an average man.

In addition to this, Prof. Singenberger wielded a prolific pen. His many articles in the different departments of Church music, such as pedagogy, history, aesthetics, and liturgy, would fill entire volumes of the *Caecilia*. His musical compositions run into the hundreds. Like the heroes of Church music before him, he had drunk deeply from the well-spring of holy inspiration, our Church's beautiful liturgy, and his muse is the legitimate offspring of that parent. His genius has created masterpieces that shall endure like the classics of the Palestrinian school and that have elicited for him universal acclaim. He shunned religiously what I would term futurism or libertinism in his compositions, i. e., the unbridled use of chromatism for the sake of chromatism. Not one note did he pen that would offend pious ears, not one that would violate the decencies of the sanctuary. His music is ever restrained, pure, chaste, yet of imposing architecture, at times of consummate loveliness and compelling devotion.

This remarkable activity he continued up to the very last, until his exhausted frame refused to obey longer the mandates of his indomitable will. Only two months ago did he turn the publication of the *Caecilia* over into younger hands, but, although unable to endure longer the strain of the class room, he insisted that his pupils, the last of whom will graduate next Sunday evening, attend his instructions in his sick chamber in St. Joseph's hospital. Verily, there is a life filled to overflowing with hard toil.

Prof. Singenberger was a strict but able pedagogue and a very successful teacher. He was a man of absolute impartiality, a characteristic that won for him the profound respect and the undying love of his pupils.

Prof. Singenberger possessed an exalted sense of duty, duty not as men conveniently interpret it for themselves, but duty as defined by higher authority. When Prof. Singenberger came to this country, there was in use an edi-

tion of Plain Chant, known as the "Medicea," which had been given an official character by the Church. It proved later to be a rather defective version of the Church's own music, but the Church had declared it official and that was sufficient for a dutiful son of the Church. With a view towards popularising the official chant of the Church, Prof. Singenberger soon after wrote his "Short Instructions" based on the official version. For thirty years he used that version in the class room and on the choir loft; from it he took motifs and excerpts for his own compositions which we find scattered through the first thirty volumes of the *Caecilia*. In 1901 a decided change became noticeable in the attitude of Rome towards the official chant; in 1903 Pope Pius X prescribed a new version more in conformity with the ancient manuscripts, and known since its publication as the "Vaticana;" finally, the decree "urbis et orbis" of Jan. 8, 1904, formally divested the former edition of its official character.

Now, it was not an easy matter for the friends and supporters of the *Medicea* to give up what they had cherished for thirty years and what an unreserved devotion had taught them to love; but, while the trend of events elsewhere precipitated an acrimonious debate accompanied at times by a goodly portion of rancor, Prof. Singenberger never opened the pages of his publication to anything that would in the least reflect disloyalty to the Holy See. The wish of the supreme Pontiff was for him the call of duty and the end of all controversy. He gave the same unstinted study and devotion to the later version that he had given to the former. From the day that the *Vaticana* was available it figured prominently in the *Caecilia*, numerous issues of which are devoted entirely to the "new chant."

Prof. Singenberger was a man of retiring modesty and humility. The world would gladly have showered him with applause and laurels, had he chosen to place his talents and attainments into its service. He shunned publicity. His compositions are published without opus number because it was never his object to impress the world with his musical fecundity, but to provide our choirs with sane liturgical music. Honors came to him, well deserved indeed. The University of Notre Dame conferred on him the honorary degree of L.L.D.; the Holy Father made him a Knight of St. Gregory, and Knight Commander of the Order of St. Sylvester, the highest distinction obtainable by a layman. He might have been styled Director, Doctor, Sir Knight, honorable and flattering titles; but he had chosen the

teaching profession, in it he labored till his last day and accordingly he chose to be called professor, and as Prof. Singenberger he will live in the memory of all that knew him or of him.

Prof. Singenberger was a man of genuine charity. As he was unsparing of his physical energy for the promotion of a good cause, so he was unsparing of his substance. His charity coupled with an uncompromising attitude where the purity and dignity of divine service were at stake, led him to donate generously and cheerfully to parishes that could not, or would not, spend the sums necessary for the acquisition of genuine Church music. He never knew earthly wealth. When, a year ago, he was given a purse of \$2,500, I said to him "Now, Professor, this is for your own use. A number of contributions for this purse were made with the explicit proviso that the money must be used for your personal needs." He answered: "I don't know how to thank you, but of every dollar that comes into my hands, St. Anthony gets a certain percentage for his poor." The appeals for charity directed to him since the World War are almost without number. He had no big sums to give, but I am sure that God, Whose Heart was moved at the sight of the widow's mite, will repay him most bountifully.

But, dear brethren, the outstanding feature of his life, a feature that a year ago a sense of delicacy forbade me to mention, but which truth now compels me to state, is this: He drank the cup of sorrow and proved himself a man. The cross weighed heavily upon him, but it linked him all the closer to the Crucified. In Christ he sought and found consolation and comfort. The many sleepless nights that frayed nerves and a grief-stricken mind caused him, were filled out with prayer and meditation. The Rosary was his constant companion, the Mother of God his chosen advocate. His last plans which he discussed the very evening of his death were concerning a publication of new Blessed Virgin hymns. His was a profound faith, an unshakable trust.

When I survey his life, unsparingly spent in toil and prayer, sustained by an unflinching faith, strewn with striking gems of sterling virtue, I cannot repress from my mind the closing scene of the parable of the laborers in the vineyard. He allowed himself no cessation of labor, he toiled conscientiously, unceasingly, so the Lord saw fit to call time. "Call the laborer and pay him his hire." I feel all the safer in applying this to our departed friend because he bore the burdens and heats of the day, but, unlike the malcontents in the para-

ble, he did not murmur against the Master's alleged injustice. His one regret was that he could labor no longer, a most consoling thought at the open grave.

However, in spite of what I have said and much more that might be truthfully said, Prof. Singenberger was human, and no one realized this better than the good professor himself. I had many visits with him of professional and social character, but I scarcely ever left him, and he just as rarely left me without the parting words: "And, please, say an Our Father for me." I am sure that is the experience of every one who became better acquainted with him. It was like a refrain from the letters of St. Paul, for like St. Paul, he considered himself an unprofitable servant. We praise him and admire his noble life, yet, "He that judgeth is the Lord." Were it given to him to address a word of farewell to us now, I am certain it would be none other than that of the Apostle: "Brethren, pray for us." (1 Thes. 5, 25.) "You helping in prayer for us." (II Cor. 1, 11;) "I beseech you brethren, through our Lord Jesus Christ and by the charity of the Holy Ghost that you help me in prayer." (Rom. 15, 30.)

We, his kin, we, his friends and admirers, who have profited by his word and example will not refuse him his last request. We shall, in grateful remembrance, be mindful of him in our prayers and at the altar that, should the gates of Heaven be temporarily closed to him, the God of Mercy Whose praises he sang so well, in Whose service he spent himself, may hasten the day of his admittance into the vested choirs of the Heavenly Jerusalem, whose dulcet song and golden harmonies shall forever re-echo through crystal halls of eternity! Amen.

### Professor John Singenberger, Church Musician.

*By Rev. Albert Lohmann.*

He lived to be an honored jubilarian; then lingered a while as if to gather in the golden strands of reminiscence spread across his ten lustra of faithful and tireless activity, and now he is gone from us. I have been requested to express myself here on our deceased Prof. John Singenberger viewed as a Church musician. The readers of the CAECILIA who remember an article "The CAECILIA in its Fiftieth Year," written by me for the January issue, 1923, need not be told with what feelings

I am penning this slight tribute to America's greatest and most deserving Catholic Church musician. For the last several years I have had a growing dread of the day when word would reach me that this man was no more. In the article referred to above, this dread dictated the following: "We are going to ask God to bless him with vigor of mind and body for a long time to come; for, though Prof. Singenberger is a veteran in years and in service, he is to us a whole program, an inspiration, a paragon that we can ill afford to part with for many years to come." There you have the rationale of my dread of Prof. Singenberger's death; there you have also the explanation of my very keen sense of loss now that he has departed this life. As a Church musician, Prof. Singenberger was indeed a whole program, and a paragon and an inspiration such as few Church musicians anywhere have ever been to their pupils and followers both of the clergy and laity.

It is not my purpose to attempt to give here a critical and comprehensive appraisal of Prof. Singenberger's career as a Church musician. I am not in a position to do that; and I seriously doubt that there is anyone else at present in a position to do that. It would, I believe, require several months to collect the necessary documentary material before an authentic and satisfactory monograph of Prof. Singenberger, the Church musician, could be written.

I am content to single out here what to me have always seemed to be the high lights in the success that has attended the life-work of the deceased.

I refer to his deep ecclesiastical, liturgical spirit; and to his adherence to program and principle.

Prof. Singenberger was a layman. Had he been an ecclesiastic, he could hardly have had a finer understanding or warmer sympathy for things liturgical. He knew the liturgy; he obeyed the laws at all times most conscientiously; he loved it; and, more than that, he lived it inwardly. In all my experience both here and abroad I have found but few Catholic laymen that were so thoroughly dominated by the churchly spirit as was Prof. Singenberger. The edifying example which he gave in this particular to his pupils bore visible and abundant fruit; if there was one thing that perhaps more than any thing else distinguished those who had studied Church music under Prof. Singenberger, it was their churchly spirit. I hold that most of Prof. Singenberger's success as a Church musician was due to his very deep, even extraordinary ecclesiastical spirit. This

spirit of his also furnishes the explanation for several other phases of his career that otherwise would appear to have been lacking in adequate motive. Who but a man possessed of such a spirit would have remained at his comparatively modest post for fifty years while assisting his pupils and others in securing positions far more lucrative than his own? Who but a man imbued with such an intense churchly spirit, with a spirit of service to the liturgy as to his life's ideal, could have found and retained the courage to publish a magazine of Church music for fifty years here in the United States under the conditions under which the *Caecilia* was published by the deceased?

The other outstanding feature of Prof. Singenberger's career as a Church musician was his consistent and constant adherence to his program and principles. Whether as a composer or publisher of Church music, whether as a compiler of his guides to Church music or as reviewer of new Church music, Singenberger stood for something substantial, definite, and truthful, never for anything equivocal or merely experimental. And he never wavered. Take any piece of Church music he has ever written, and you will not find a single measure where Singenberger was untrue to his convictions. His style was his very own; it was clear and chaste style, a dignified style, an appropriate style—it was never anything else.

It argues nothing to say that often, on the harmonic side, he could safely have been less conservative. To those who hold this against him I would say, in the first place, that Prof. Singenberger was an eminently practical Church musician; he never disdained to write simple, even the simplest Church music as long as he knew there was a real need for it. Thus, in the course of his many years, he furnished hundreds of choirs of modest attainments with a wealth of simple, serviceable Church music. That was humble and practical service for which, we confidently hope, God is now rewarding him. If Prof. Singenberger had been a conceited modern composer who was concerned primarily with making an impression and building up a reputation for himself—then, of course, he would have said to himself: No, I can't afford to write simple music; I will not stoop to the rabble; a man of my standing must write only music that is harmonically interesting (!) and highly original (!)

The harmonic conservatism of Prof. Singenberger's more pretentious compositions needs no apology. The very fact that many of

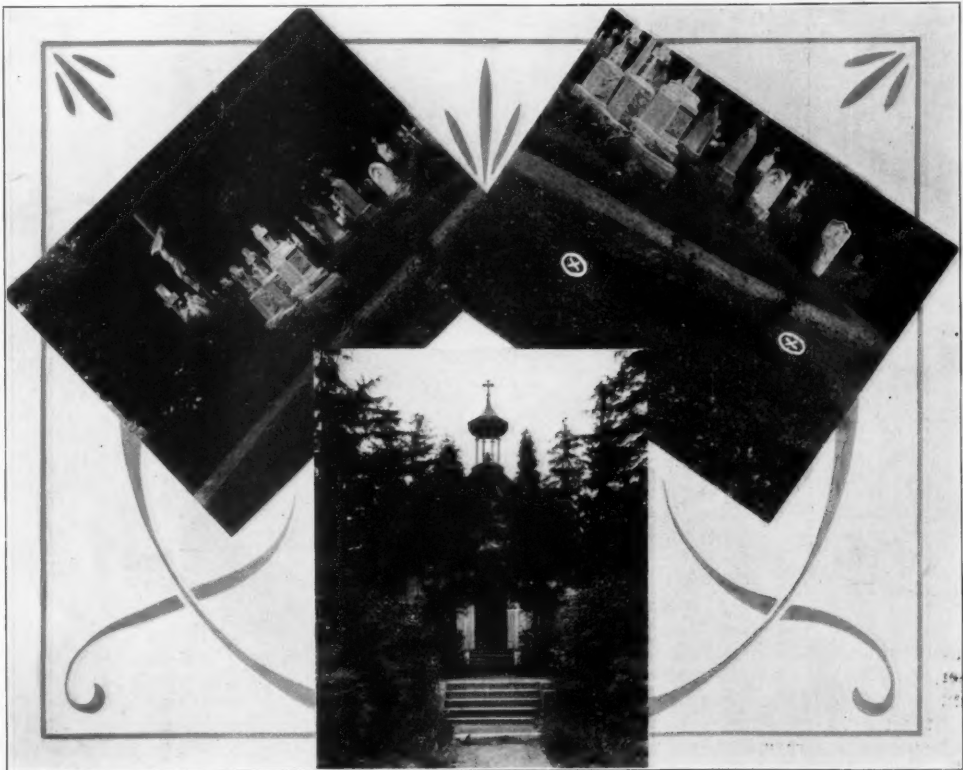


these compositions are essentially polyphonic, that they were written to be executed by human voices, and that, as written, they have proven themselves to be expressive, devotional, and effective in the best sense of the word, makes it seem irrelevant and unwarranted for anyone to inquire querulously why they are not harmonically richer or more piquant.

Prof. Singenberger came, with his principles and program of Church music, from Ratisbon where he had been trained under the immortal reformer of Church music, Dr. F. Witt. Was there ever a pupil more faithful to the teachings of his master? In matters that involved principle or duty in his chosen profession, Prof. Singenberger never knew any uncertainty, wavering, or compromise. Thus, by his knowledge, his ability, his experience, and his firmness, he became for us a whole program of action. We looked up to him, even in his last years of comparative seclusion, as to our leader and guide. We knew that he

was, in a sense, Dr. Witt transplanted to American soil; that he was the recognized head of a large group of earnest workers in the cause of true Church music. For hundreds of us priests, nuns, and laymen, this modest man at St. Francis was a source of inspiration and strength. We knew that he stood for something,—that he stood for it staunchly. Against the confusion of thought, the lack of principle, and the compromise with worldliness prevailing round about us in matters of Catholic Church music, this man stood out for us like a central figure symbolic of definite purpose and program, and of unyielding adherence to sound principle.

This man, our dear and revered Prof. Singenberger, is now gone from us. We have sustained a great loss. With gratitude in our hearts for what this man has been to us, we ask God to rest his soul, and to admit him to the choir of the Angels and Blessed in heaven.



CEMETERY.

CHAPEL-IN-THE-WOODS.

GRAVE OF  
PROF. SINGENBERGER.

### **Professor John Singenberger.**

Knight Commander of St. Gregory the Great.

*By the Most Reverend Archbishop S. G.*

*Messmer.*

The many friends of the late Professor John Singenberger here in America as well as in Europe who deeply mourned his death last May, will be rejoiced to know that shortly

sor of Church music at the Catholic Normal School and Pio Nono College and in recognition of his great merits in the promotion of true sacred music during the long period of fifty years. It is not necessary to recount here all the strenuous and uninterrupted labors in this holy cause to which he devoted his entire life with a most remarkable disinterestedness, being quite indifferent to earthly promotion and mere temporal



**JOHN SINGENBERGER (As Knight of St. Gregory) 1882**  
Now Knight Commander of St. Gregory

before our lamented friend died, the Holy Father, Pius XI, had bestowed a new honor upon him by creating him a Commander of the Order of St. Gregory, the greatest papal honor given to laymen who are not of the higher nobility. This most distinguished mark of honor was conferred on Professor Singenberger in view of his celebrating the golden jubilee as profes-

advantages, working only "for the greater glory of God," a motto that had sunk deep in his heart during his early Jesuit training.

Our one regret is that the news of this repeated recognition by the Holy Father could not reach our departed friend while he was still among the living. It came here about two weeks after his demise.

This act of the Holy See in conferring a still higher distinction upon Professor Singenberger who already was a Knight Commander of the Order of St. Sylvester, a Knight of St. Gregory and had the medal "Pro Ecclesia et Pontifice," is due principally to the persistent efforts of his lifelong friend and countryman Monsignor Peter Mueller, Founder and Director of the Schola Pontificia Gregoriana at Rome. Fortified with a strong recommendation by Abbot Amelli, O. S. B., of Rome, and myself, Monsignor Mueller approached the Holy Father and happily succeeded in obtaining the favor so earnestly sought for his friend in America. Monsignor Mueller has kindly furnished us with a copy of Amelli's recommendation and it may interest the friends of Professor Singenberger to see from it what a close bond of friendship united the President of the Italian Cecilian Society with the President of the American Cecilian Society. Abbot Amelli wrote:

"Holy Father:—Through communion in the same ideals and labors a sincere friendship of

over fifty years has united me with the excellent Maestro John Singenberger, who has just finished fifty years of an indefatigable apostolate for the restoration of Sacred Music in the United States by his excellent compositions and publications of Sacred Music. Hence it gives me great pleasure to add my humble and modest prayer—if that were ever necessary to obtain from the sovereign kindness of Your Holiness the honorable distinction of a Commander of St. Gregory the Great for the well-deserving professor."

Abbot Ambrose Amelli, at present Vice-President of the Papal Commission for the revision of the Vulgate, was born just one month before Professor Singenberger. He is one of the most learned men of Italy. As regards Church Music, Amelli was for Italy what Rev. Francis Witt was for Germany and Austria, and John Singenberger for the United States. He was the founder of the Catholic Cecilian Society in Italy, of which he was the National President, and ever since 1909 its honorary President.

### Compositions and Works of Prof. John Singenberger

In order to compile the following list, it required a search of music and books accumulated during the last 51 years. This was by no means an easy task, since the time was short. Hence one or the other omission was sure to occur. Therefore, this list should serve as the basis for a complete and revised list to be published in the near future, and then, as far as possible, to indicate the year in which the various compositions were produced.

Prof. Singenberger also wrote a great many compositions of a secular nature, mostly published in the "For School and Fireside," an extra-supplement issued in connection with the "Caecilia," for several years.

I have also a considerable number of sacred compositions in manuscript, which will be published from time to time in the "Caecilia."

I gratefully acknowledge the assistance of Messrs. J. Fischer & Bro., and the Fr. Pustet Co., of New York, who are also sole publishers of some of the works herein mentioned.

*Otto A. Singenberger.*

#### MASSES.

- "Stabat Mater"—S. A. T. B.
- In Honor of St. Caecilia—S. A. T. B.—Organ.
- In Honor of The Guardian Angels—S. A. T. B.—Organ.
- In Honor of St. Joseph—S. A. T. B.—Organ.
- Missa S. Familiaie—Edition A.—Four Male Voices and Organ.
- Missa S. Familiaie—Edition B.—Three Treble Voices and Organ.

- Missa S. Familiaie—Edition C.—S. A. T. B. and Organ.
- Missa in Hon. S. Gregorii—Edition A.—Four Male Voices and Organ.
- Missa in Hon. S. Gregorii—Edition B.—Mixed Voices and Organ.
- Missa Purissimi Cordis Mariae—S. A. B. with Organ.
- Missa Purissimi Cordis Mariae—S. A. T. B. with Organ.
- In Honor of St. Peter—For four male voices and organ.
- In Honor of St. Aloysius—For one, two or three voices and organ.
- Missa "Adoro Te"—Two equal voices and organ.
- In Honor of S. Galli—Two equal voices and organ.
- In Honor of St. John the Baptist—Two equal voices and organ.
- In Honor of SS. Cordis Jesu—For four male voices.
- In Honor of The Holy Guardian Angels—S. A. B. (Tenor Ad libitum and organ.)
- Missa Brevis in Honor S. Stanislai—For three male voices.
- Mass in D.—S. A. (Bass Ad Lib) and organ.
- In Honor of St. Francis of Assisi—
  - a.) S. A. and organ.
  - b.) S. A. B. and organ.
  - c.) S. A. T. B. and organ.
- In Honor of St. Anthony—For one or two voices (Bass Ad Lib) and organ.
- In Honor of St. Rita—For two voices and organ.
- In Honor of the Holy Ghost—S. A. (T. and B. Ad lib) and organ.
- Easy and Complete Requiem with Libera and Responses—For one, two or three voices and organ.
- Requiem (Gregorian)—Harmonized.
- Missa De Angelis—Harmonized.

## INTROITUS.

Missa Vot. pro Sponso et Sponsa.  
Missa Vot. de SS. Sacramento.  
Missa Vot. pro Pace.  
Spiritus Domini (Dom. Pent)—Four mixed voices, C.

## GRADUALIA.

Propter Veritatem—Four mixed voices, E Flat.  
Unam petii—Two, three or four voices, F.  
O vos Omnes—Two, three or four voices, G.  
Benedicta et venerabilis es—Two, three or four voices, E Flat.  
Egrediatur—Two, three or four voices, A.  
Sicut lilium—Two, three or four voices, A.  
Domine, praevenisti eum—Two, three or four voices, E Flat.  
In Festo Ascensionis—Four mixed voices and organ, A.  
Grad. et Sequentia in Dom. Pentecostes—Four mixed voices, C.  
Angelus Suis—Four mixed voices, G.  
Adjutor in opportunitatibus—Four mixed voices, F.  
Adjutor in opportunitatibus—Four male voices, B Flat.  
Angelus Suis—Four equal voices, A.  
Exsurge Domine—Four mixed voices, G.  
Eripe me—Four mixed voices, G.  
Ex Sion species—Four mixed voices, A.  
Ex Sion species—Four male voices, A.  
Exsurge Domine—Four equal voices, A.  
Eripe me—Four equal voices, A.  
In Fest. SS. Cor. Jesu—Four mixed voices, F.  
In Fest. Omn. Sanct.—Two voices and organ, C.  
Prope est Dominus—Four mixed voices, A.  
Prope est Dominus—Four male voices, A.  
Qui sedes—Four mixed voices, A.  
Qui sedes—Four male voices, A.  
Tu es Deus—Four mixed voices, F.  
Tu es Deus—Four male voices, B Flat.  
Tribulationes cordis—Four equal voices, A.  
Tenuisti—Four equal voices, A.  
Tenuisti—Four mixed voices, G.  
Tribulationes cordis—Four mixed voices, G.  
Timete Dominum—Two voices and organ, C.  
Universi—Four mixed voices, A.  
Universi—Four male voices, A.  
Sederunt principes—Four mixed voices, E Flat.  
Prope est Dominus—Four mixed voices, A.  
Laetatus sum—Four mixed voices, G.  
Laetatus sum—Four equal voices, A.  
Sciunt gentes—Four mixed voices, F.  
Sciunt gentes—Four male voices, B Flat.

## OFFERTORIA.

Inveni David—Four mixed voices, B Flat.  
Laetentur Coeli—S. A. (Bass Ad Lib) organ, B Flat.  
Ascendit Deus—S. A. (Bass Ad Lib) organ, B Flat.  
Tui Sunt Coeli—S. A. (Bass Ad Lib) organ, B Flat.  
Veritas Mea—Four mixed voices, A Flat.  
Dextera Domini—Four mixed voices, F.  
Terra Tremuit—S. A.—organ, C.  
Tulerunt Jesu—Four mixed voices—organ, B.  
Jubilat Deo—Four female voices and organ.  
Jubilat Deo—Four male voices and organ.  
Jubilat Deo—Four mixed voices and organ.  
Constitutes Deos—Two voices—organ, G.  
Dextera Domini—Four mixed voices, F.

Veritas Mea—Four female voices and organ, A Flat.  
In te speravi (in manuscript)—Four male voices, B Flat.  
Afferentur regi—Four female voices and organ, B Flat.  
Terra Tremuit—Four equal voices, E.

## VESPERS.

In Honor of the Blessed Virgin Mary.  
In Honor of the Holy Angels.  
In Honor of the Most Holy Rosary with "Salve Regina."  
Vespers for Christmas—Two, three or four voices and organ.  
Vespers for Christmas—Four male voices.  
Vespers for Easter Sunday—Two, three or four voices and organ.  
Vespers for Easter Sunday—Four male voices.  
Vespers for Pentecost Sunday—Two, three or four voices and organ.  
Vesperae de Com. Confessoris Pont.  
Vesperae de Com. Confessoris non. Pont.  
Vesperae de Ascensione Dom.  
Vesperae de SS. Sacramento.  
Vespers for the Dead.  
Vespers of the Holy Family.  
The Compline—  
(a) For two equal voices.  
(b) For three or four mixed voices.  
(c) For four male voices.  
Vespers of the Sacred Heart.  
Vesperae de Dominica (Vespers for Sunday) Gregorian—With Falsobordoni or two equal voices.  
Vesperae de Dominica (Vespers for Sunday)—Gregorian—Three or four mixed voices.  
Vesperae de Dominica (Vespers for Sunday) Gregorian—Four male voices.  
Vespers in Honor of St. Joseph—  
(a) For four male voices.  
(b) Two equal voices or for three or four mixed voices.  
(c) For boys and men's voices.  
Vesp. Comm. Apostolorum et Evangelistarum.  
Vesp. Comm. Apostolorum et Evangelistarum (Temp. Pachale).  
Commune unius Martyrius (Ext. Temp. Pachale).  
Commune Martyrius (Temp. Paschale).  
Commune Martyrius (Temp. Pachale).  
Commune Plurimorum Martyrum (Ext. Temp. Pachale).  
Commune Confessoris Pontificis.  
Commune Virginum.  
Commune Sanctae Martyris tantum et nec Virginis nec martyris.  
Commune Dedicationis Ecclesiae.

## HYMNI VESPERARUM.

(For four mixed voices, unless otherwise mentioned.)

Creator alme siderum.  
Lucis creator optime.  
Jam sol recedit igneus.  
Audi benigne conditor.  
Jesum Redemptor omnium.  
Salvete flores martyrum.  
Veni Creator.  
Exultet orbis gaudiis.  
Fortem virili pectore.  
Deus tuorum militum.  
Rex gloriose martyrum.



Jesu corona virginum.  
 Placare, Christe servulus.  
 O quot undis lacrimarum.  
 Jesu dulcis memoria.  
 Crudelis Herodes.  
 Sanctorum meritis.  
 Te Joseph celebrant.  
 Custodes hominum.  
 Martinae celebri.  
 Vexilla Regis.  
 Tristes erant.  
 Decora lux.  
 Egredie Doctor.  
 Summis ad Astra.  
 Rex Glorioso.  
 Domare Cordis.  
 Hymnus ex-officio SS. Cordis Jesu—Four male voices.  
 Ave Maris stella—  
 Ave Maris stella—Four male voices.

**MAGNIFICAT.**

Three mixed voices—One.  
 Four mixed voices—Two.  
 Four female voices—One.  
 Four equal voices—One.

**ANT. BEATAE MARIAE VIRGINIS.**

Alma Redemptoris:—  
 Four mixed voices, D.  
 Four mixed voices, organ, D.  
 Chant (harmonized).  
 Four mixed voices, D.  
 S. A. (B Ad Lib) organ, D.  
 Ave Regina Coelorum:—  
 Four mixed voices, F.  
 Four mixed voices and organ.  
 Chant (harmonized).  
 Four mixed voices, A.  
 S. A. (B. Ad Lib) organ, E.  
 Regina Coeli:—  
 Chant (harmonized).  
 Four mixed voices, organ.  
 S. A. B. (Ad Lib) organ, G.  
 Salve Regina:—  
 Four mixed voices, organ, D.  
 Four male voices, A Flat.  
 S. A. (B. Ad Lib) organ, F.

**ASPERGES ME.**

Four male voices—Three.  
 S. A. B. organ—One.  
 S. A. and organ—Three.

**VIDI AQUAM.**

Four male voices—Three.  
 S. A. B. organ—One.  
 Two T. B. organ—One.

**VENI CREATOR.**

Four mixed voices—Nine.  
 Four male voices—Thirteen.  
 S. A. B.—One.  
 S. A. and organ—Three.  
 Two S. A. and organ—Two.  
 A. T. 2 B.—One.  
 Two T. and B.—Two.

**VENI SANCTE.**

Four mixed voices—Two.  
 S. A. B. organ—One.

**HYMNS IN HONOR OF THE MOST BLESSED SACRAMENT.**

Ave Verum—Four mixed voices, organ F.  
 Ave Verum—2 S. 2 A. O, A Flat.  
 Aeterne Rex—2 S. 2 A., B Flat.  
 Aeterne Rex—Four mixed voices, B Flat.  
 Jesu Dulcis—Four mixed voices, D, E, D, E, E Flat, E.  
 Jesu Dulcis—Four male voices, G, E Flat.  
 Jesu Dulcis—2 S. A.—O D.  
 Jesu Dulcis—2 S. A.—O, B Flat.  
 Jesu Dulcis—2 T. B., A Flat.  
 O esca viatorum—Four mixed—O. D.  
 Sacris Solemniis—Four equal voices, A.  
 Sacris Solemniis—Four mixed voices, A.  
 Salutis Humanæ—Four equal voices, D.  
 Salutis Humanæ—Four mixed voices, D.  
 Verbum supernum—Four equal voices, D.  
 Verbum supernum—Four mixed voices, D.

**O SALUTARIS.**

Four mixed voices—Seven.  
 Four male voices—Three.  
 S. A. and organ—One.  
 T. and 2 B.—One.  
 A. T. B.—One.  
 Two T. B.—Two.  
 S. T. B.—One.  
 Two S. A. organ—Two.

**TANTUM ERGO.**

Four mixed voices—Fifteen.  
 Four male voices—Three.  
 S. A. and organ—Two.  
 Four equal voices—One.  
 Two T. B.—Three.  
 T. 2 B.—One.  
 A. T. B.—Two.  
 Two S. A. and organ—Five.

**PANGE LINGUA AND TANTUM ERGO.**

Four mixed voices—Five.  
 Four male voices—Two.  
 S. A. B. organ—One.  
 S. A. organ—Two.  
 Four equal voices—One.

**COLLECTIONS.**

Nine Hymns for Benediction—Four mixed voices.  
 Five easy pieces—S. A. and organ.  
 The Four Antiphons of the B. V. M.—Gregorian melodies.  
 The Four Antiphons of the B. V. M.—Two or three voices and organ.  
 Six easy pieces for Benediction—Two voices and organ.  
 Lauda Sion, Volume 1 and 2—Hymns for Benediction—Four female voices and organ.  
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 Cantate—A collection of English and Latin Hymns—Gregorian Masses, etc., 240 pages.  
 Organ Accompaniment to the Cantate—220 pages.  
 Cantemus!  
 Cantus Sacri: Eight easy Benediction Hymns and the Ps. Laudate Dominum VI and VIII Ton.  
 Liturgical Chants for the burial of adults and children.  
 Gesänge zu Ehren des göttlichen Herzens und Namens Jesu und des heiligsten Herzens Maria.  
 Gesangbüchlein (für katholische Kinder der Vereinigten Staaten Amerikas) 240 Seiten.

Regali solio.  
 Coelestis urbs.  
 Stabat Mater.  
 Ad regias.  
 Salutis humanae.  
 Te splendor.  
 Martyr Dei.  
 Pater superni.  
 Quicumque Christum.  
 Regis superni.  
 Tibi Christe.  
 Coelestis Agni.  
 Auctor beate.  
 Exite Sion.  
 Iste Confessor.  
 Ut queant.  
 Jam faces.  
 Christe sanctorum.  
 Gentis Polonae.  
 Te deprecante.  
 Invictus heros.  
 Aspice ut verbum.  
 Gloriam sacrae.  
 Saepe dum Christi.  
 Festivis resonent.  
 Moerentes oculi.  
 Pange lingua.  
 Creator alme siderum.  
 Harmonium Schule (theoretisch-praktische) German edition, 284 seiten.  
 Harmonium Schule (theoretisch-praktische) English edition, 272 pages.  
 Harmonium Schule (theoretisch-praktische) Italian edition, 272 pages.  
 Kurze praktische Pedalschule—60 pages, German edition.  
 Kurze praktische Pedalschule—60 pages, English edition.  
 Marienlieder.  
 Orgelbuch zu J. Mohrs "Cäcilia"—460 seiten.  
 Guide to Catholic Church Music—276 pages.  
 Supplement to the Guide.  
 Short and practical instruction in the Art of Singing Plain Chant (now discontinued).  
 The Echo—a monthly devoted to Catholic Church Music (discontinued).  
 Review of Church Music—a monthly devoted to Catholic Church Music (1905, 1906)—discontinued.

**VARIOUS HYMNS IN HONOR OF THE  
 BLESSED VIRGIN, SACRED HEART, ST.  
 JOSEPH, ST. ANN, ST. MICHAEL,  
 MOTETTS, ETC., ETC.**

Adoramus te Christe—Four mixed voices, E Flat.  
 Ach, mein Jesu du musst sterben—Four mixed voices, F.  
 Aloysius, Zum hl.—Four mixed voices, harm.  
 Aloysius, Zum hl.—Four male voices, harm.  
 Anna Mutter Gross, Sankt—Four mixed voices, harm.  
 Anna Mutter Gross, Sankt—Four equal voices.  
 Antonius, Zum hl.—Four mixed voices, C.  
 Ach mein Jesu—1, 2, 3 or 4 mixed, organ, F.  
 A heart to us is given—Four mixed voices, A.  
 An angel fair (Xmas)—Four equal voices, D.  
 Ave Maria, to thee holy Virgin—Four mixed, organ, D.  
 Anthony, Hymn to St.—Four male voices, B Flat.  
 Adoremus and Laudate—Four mixed voices, Ton VI.  
 Adoremus and Laudate—Four female voices, organ.

Adoremus and Laudate—Four male voices, Ton VIII.  
 Bei Trauungen—S. A. organ, D.  
 Benedictus (Cant)—Four equal voices, Ton VI.  
 Benedictus (Cant)—Four mixed voices, Ton I.  
 Be joyful Mary—Four male voices, B Flat.  
 Benedict. Hymn in honor of St.—Two voices—organ, E Flat.  
 Benedict. Hymn in honor of St.—Four male voices, B Flat.  
 Benedict. Hymn in honor of St.—Three equal voices, organ, A.  
 Come, virgin chaste (St. Rita)—Unison—organ, D.  
 Christmas Hymns—Four equal voices, D.  
 Christmas Carols—Two voices and accompaniment.  
 Dich, O Jesu ruf ich an (Fastenzeit)—Four mixed voices, E Flat.  
 Dich, O Jesu ruf ich an (Fastenzeit)—Four male voices, A Flat.  
 Dem Herzen Jesu singe—Four mixed voices, E Flat.  
 Dich, Herz des Herrn (Herz Jesu)—Four male voices, C.  
 Der freudenreiche Rosenkranz—1, 2, 3 or 4 mixed voices, organ, E Flat.  
 Dear St. Francis—Two S. A. organ, A.  
 Dear St. Francis—Four male voices, B Flat.  
 Das Hl. Herz Jesu—Four male voices, C.  
 Eine Mutter liebt wie keine (B. V. M.)—Two voices, organ, F.  
 Es kam ein Engel—Four male voices, D.  
 Ecce Sacerdos—Four mixed voices, organ, E Flat.  
 Ecce Sacerdos—Four female voices, organ, D.  
 Ecce Sacerdos—Four male voices, organ, E Flat.  
 Ecce Sacerdos—Two voices, organ, G.  
 Ecce Sacerdos—Ten. Bar. Bass, organ, G.  
 Ecce Sacerdos (Mss)—Eight male voices.  
 Drei Fastenlieder—2, 3 or 4 voices, Harm.  
 Franziskus, zum Hl.—Two voices, organ, A Flat.  
 Father beloved—Three equal voices, organ, G.  
 Freu dich du Himmelskönigin—Four male voices, B Flat.  
 Für die Abgestorbenen—Four mixed voices, E Flat.  
 Gelobt sei Jesu Blut—Four mixed voices, F.  
 Gruss und Bitte an den hl. Antonius—Four male voices, B Flat.  
 God grant (St. Francis)—Three voices, organ, G.  
 God grant—Four male voices, A.  
 Gelobt sei Jesu Blut—Four mixed voices, organ, F.  
 Holy Patron (St. Joseph)—Four mixed voices, E.  
 Hail, holy Joseph, hail—S. A., organ, A Flat.  
 Hymn to the Precious Blood—Four mixed voices, organ, F.  
 Holy Joseph—Two voices, organ, C.  
 Hymn to St. Joseph—Four mixed voices, organ, F.  
 Hail guide of youthful days (St. Aloysius)—Four male voices, B Flat.  
 Hear the heart of Jesus pleading—Two voices, organ, G.  
 Heart of Jesus dearest treasure—Two voices, organ, D.  
 Herr, wir bitten dich—Four mixed voices, E Flat.  
 Heart of Jesus—Two S. A., organ, F.  
 Immerwährenden Hilfe. Lied zur Mutter der—Two voices, organ, F.  
 In aller Not—Three equal voices, organ, F.  
 In every need (St. Joseph)—Three voices, organ, F.  
 Joseph, Zier der Himmelsbürger—Four mixed voices, E.  
 Jungfrau wir dich grüssen—Four male voices, A.

- Jubellied—Four mixed voices and accompaniment (for the jubilee of a priest).  
 Jubelnd wir dich heut begrüßen—Four male voices, B Flat.  
 Jesus teach me—Four mixed voices, G.  
 Jesus on the cross suspended—Four mixed voices, E Flat.  
 Joseph. Hymn to St.—Two S. A. organ, F.  
 Joseph. Zum hl.—Two S. A. organ, F.  
 Joseph. Lied zum hl.—Four mixed voices, F.  
 Komm hl. Geist—Four mixed voices, Harm.  
 Ps. Laudate—Four mixed voices, organ, Ton VI.  
 Ps. Laudate—Four mixed voices, organ, Ton VI.  
 Ps. Laudate—Four mixed voices, organ, Ton V.  
 Ps. Laudate—Four equal voices, Ton VIII.  
 Liturgical Chants for Confirmation.  
 Lenten Hymn—Four male voices, A Flat.  
 Lenten Hymn—Four mixed voices, E Flat.  
 Litany St. Joseph—Two voices, organ, F.  
 Litany St. Joseph—Three or four mixed voices, organ, G.  
 Litany St. Joseph—Four male voices, A.  
 Lit. Lauretaniae—Four mixed voices, G.  
 Lit. Lauretaniae—Four male voices, G.  
 Lit. Lauretaniae—S. A. B. organ, G.  
 Lit. Lauretaniae—S. A. organ, F.  
 Lit. Lauretaniae—Four mixed voices, organ, F.  
 Lit. Lauretaniae—Four equal voices, organ, F.  
 Lit. Lauretaniae—Four male voices, F.  
 Lit. de omn. Sanctis—Harmonized.  
 Lit. Cor Jesu—S. A.—Organ, G.  
 Lit. Cor Jesu—Four mixed voices, organ, E Flat.  
 Lit. Cor Jesu—Four male voices, organ, B Flat.  
 Lit. SS. Nom. Jesu—Two voices, organ, F.  
 Listen to our joyous greeting (St. Anthony)—Four male voices, B Flat.  
 Lied zum kost. Blute—Four mixed voices, organ, F.  
 Ps. Laudate Dominum—Four mixed voices, Ton VI.  
 Ps. Laudate Dominum—Four male voices, Ton VI.  
 Ps. Laudate Dominum—Four male voices, Ton V, VI, VII, VIII.  
 Ps. Laudate Dominum—Four mixed voices, Ton VIII.  
 Misereris omnium—Four mixed voices, F.  
 Michael. Zum hl.—Four mixed voices, A Flat.  
 Michael. Zum hl.—Four equal voices, B Flat.  
 Mein Trost—Four mixed voices, D.  
 Maria, Jungfrau rein—Four mixed voices, F.  
 Maria, Maïen königin—Three equal voices, organ, D.  
 Mutter, Sorge für deinen Sohn—Three equal voices, F.  
 Maria, hilf in der Todesstunde—Four mixed voices, F.  
 Maria, hilf in der Todesstunde—Four male voices, A Flat.  
 Mit tiefen Grüßen—Two voices, organ, D.  
 Maiden of thee we sing—Four mixed voices, C.  
 My Savior's heart—Four male voices, C.  
 Mary blest—Four mixed voices, organ, E Flat.  
 Michael. Hymn to St.—Four mixed voices, organ, A Flat.  
 Michael. Hymn to St.—Four equal voices, B Flat.  
 Mary dearest of all—Two voices, organ, F.  
 Nun lasst uns fröhlich singen (Herz Jesu)—Four mixed voices, A Flat.  
 Ne reminiscere—Four mixed voices, D.  
 O holy Ghost, (harm.)—Four male voices, D.  
 O heil'ger Geist (harm.)—Four male voices, D.  
 O let us raise (St. Francis)—Three equal voices, organ, C.  
 O let us raise (St. Francis)—Four male voices, C.  
 Oremus pro Antistite—Four mixed voices, organ, C.  
 O Joseph, Nährer Jesu Christ—Four mixed voices, F.  
 O precious blood—S. A., organ, F.  
 O precious blood—Four male voices, G.  
 O herz Jesu sitz der Liebe (Herz Jesu)—Four mixed voices, E Flat.  
 O Maria denk der Stunde—Four mixed voices, E Flat.  
 Omnia, quae fecisti nobis—Four mixed voices, C.  
 O sacred heart with burning love—Solo, 4 mixed voices, organ, D.  
 O hl. Geist—Four mixed voices, harmonized.  
 O Maria Virgo pia—Four mixed voices, harmonized.  
 O Franziskus—Three equal voices, organ, A.  
 O sacred heart—Unison, organ, D.  
 O Deus ego amo te (Witt)—arrang.—Four mixed voices, organ, B Flat.  
 O Deus ego amo te—1, 2, 3 or 4 mixed voices, organ, E Flat.  
 O unbesiegter Gottes held—Four male voices, B Flat.  
 O Queen of lovely May—Three equal voices, organ, D.  
 O Sanctissima (Harm.)—Four male voices, F.  
 Oremus—Four mixed voices, organ, B Flat.  
 Oremus—Two S. A., organ, B Flat.  
 Oremus—Four male voices, organ.  
 O du hochhl. Kreuze (Lent)—Four equal voices, A Flat.  
 O quam amabilis—Two S. A., organ, A Flat.  
 O Joseph, Christ's own guardian—Four mixed voices, organ, F.  
 Propitius esto—Four mixed voices, organ, G.  
 Pie Pelicane—Four equal voices, organ, A.  
 Praised be our Saviour Blood—Four mixed voices, organ, F.  
 Precious Blood—Two voices, organ, F.  
 Perpetual Help. Hymn to our Lady of—Two voices, organ, F.  
 Rita. Hymn to St.—1 or 2 voices, organ, D.  
 Rosa mystica—Two S. A., organ, F.  
 Sancta Maria—Two equal voices, organ, F.  
 Saint Agnes holy child—S. A., organ, G.  
 Sanct Agatha, dich ehren will ich—S. A., organ, E Flat.  
 Starry Banner and the Cross.  
 Stabat Mater (harm.)—1, 2, 3 or 4 voices, G.  
 Stabat Mater (harm.)—Four male voices, B Flat.  
 Sacred Heart! in accents—Three equal voices, organ, F.  
 Sweet heart of Jesus—Alto, solo and four female voices, G.  
 Sweet heart of Jesus—Four mixed voices, organ, G.  
 Sub tuum praesidium—Three equal voices, F.  
 Sankt Cäcilia—Two voices, organ, E Flat.  
 Saint Anthony we praise—Two voices, organ, D.  
 St. Francis Assisi—Two S. A., organ, A.  
 St. Francis Assisi—Four male voices, B Flat.  
 Sankt Anna—Two voices, organ, E.  
 Sei im Jubelton (Herz Jesu)—Two S. A., organ, F.  
 Saint Caecilia, charming maiden—Two voices, organ, E Flat.  
 Salve Pater Salvatoris—Four female voices, organ, A.  
 To Jesus heart all burning—Four mixed voices, E Flat.

To praise the heart of Jesus—Four male voices, A Flat.

To dear St. Joseph—Three voices, organ, F.

The Sacred Heart of Jesus—Four male voices, C.

The precious Blood—Four male voices, G.

To St. Francis—Three equal voices, organ, C.

To St. Francis—Four mixed voices, organ, C.

The joyful mysteries—Four mixed voices, organ, E Flat.

To St. Joseph—Four mixed voices, E.

To St. Francis—Three voices, organ, G.

Tt St. Francis—Four male voices, A.

Te Pater alme—Four male voices, B Flat.

To St. Aloysius—Four mixed voices, organ, E.

Thou warrior Angel—Four mixed voices, organ, A Flat.

Thou warrior Angel—Four equal voices, B Flat.

Te Deum—Two voices, organ.

Vater Joseph, schau hernieder—Two voices, organ, C.

Vor du o Herr (bei Trauungen) (Mss)—Four male voices, D.

Wenn mich kein Mensch will verstehen—Four mixed voices, D.

Weihnachtslied—Four male voices, E Flat.

Wann wir mit der Todesangst—Four mixed voices, F.

Wann wir mit der Todesangst—Four male voices, A Flat.

When Jesus on the Cross—Two S. A., organ, C.

Zum hl. Joseph—Three equal voices, organ, F.

Zu Ehren der hl. Caecilia—Two voices, organ, E Flat.

Zum hl. Michael—Four male voices, B Flat.

Zum hl. Antonius—Two voices, organ, D.

### A Correction.

On page 80 of the Supplement, last line, third measure I. Alto, under the word "God" half note "c" (same as II. Alto) instead of half note "e".



The Catholic Normal School and Pio Nono College, at St. Francis, Wis.



